



DAVID STUART ELLIOTT

Curriculum Vitae

Curator, Writer, Museum Director, Museum Consultant

Born: Prestbury, England, 29.04.1949. Nationality: British.

(i) **Resumé**

David Elliott is a freelance curator, writer, lecturer and academic who has directed some of the most innovative and dynamic museums of modern and contemporary art worldwide. He is presently Artistic Director of the 1st International Biennale of Contemporary Art in Kiev in 2012 and advising on the development of a new hub for contemporary art to be situated in the former Police Station, Prison and Courts (a heritage site) in the centre of Hong Kong. Herzog & de Meuron are the supervising architects.

For over thirty years he worked as a Museum Director as well as a curator in five cities in Europe, Asia and the Pacific. From 1976 to 1996 he was Director of the Museum of Modern Art in Oxford, England, the Director of Moderna Museet [The National Museum of Modern and Contemporary Art] in Stockholm, Sweden (1996-2001) where he opened Rafael Moneo's new building in 1998, the founding Director of the Mori Art Museum in Tokyo (2001-2006), the first Director of the Istanbul Museum of Modern Art [Istanbul Modern] (2007), a conversion of a 1950s modernist building, and the Artistic Director of the 17th Biennale of Sydney, (2008-2010) which he set in seven museum or heritage sites in the central harbour area of the city.

During 2008 he was Rudolf Arnheim Professor in Art History at the Humboldt University, Berlin, and Visiting Professor in Museum Studies at the Chinese University in Hong Kong in both 2008 and 2011. In 2009 he presented the Toshiba Lecture Series on Asian Art at the British Museum, London with the title 'Rethinking Art after the Age of "Enlightenment."'.

From 1998 until 2004 he was Honorary President of the Board of CIMAM the only international professional association for museums of modern art (the International Committee of ICOM for Museums of Modern and Contemporary Art) and since 2009 has been Chairman of the Triangle Arts Network in London.

Elliott is a cultural historian whose main interests concern contemporary art, Russian avant-garde and the visual cultures of Central and Eastern Europe, Asia and the non-Western world from the late nineteenth century until the present. From the beginning of the 1980s he formulated a series of pioneering exhibitions in one of the first

programs anywhere to integrate non-western, particularly Asian art, with western contemporary art.

Recent major exhibitions include: "Art and Power: Europe under the Dictators 1933-1945" (London, Berlin, Barcelona, 1995), "Wounds: between democracy and redemption in contemporary art" (Stockholm, 1998), "After the Wall: art and culture in post-Communist Europe" (Stockholm, Budapest, Berlin, 1999), "Organising Freedom: Nordic art in the '90s" (Stockholm, Copenhagen, 2001), "Happiness: a survival guide for art and life" (Tokyo, 2003), "Africa Remix: the contemporary art of a continent" (Düsseldorf, Paris, London, Tokyo, Stockholm, Johannesburg, 2004-7), "Ilya and Emilia Kabakov, Where is Our Place?" (Venice, Tokyo, Rome, 2004-5), "Follow Me! Chinese Art at the Turn of the Millennium" (Tokyo, 2005), "Tokyo Berlin/Berlin Tokyo" (Tokyo, Berlin, 2006), "Hiroshi Sugimoto" (Tokyo, Washington, 2006), "Hatsu-yume [First Dream]: the video art of Bill Viola" (Tokyo, Osaka, 2006), "Time Past, Time Present: 20 years of the Istanbul Biennial" (Istanbul, 2007), "From Ottoman Empire to Turkish Republic: modernity at a time of change" (Istanbul, 2007), "The Beauty of Distance: Songs of Survival in a Precarious Age" (The 17th Biennale of Sydney, 2010), "Bye, Bye Kitty!!! Between Heaven and Hell in Contemporary Japanese Art" (New York, 2011), "Between Heaven and Earth. Contemporary Art from the Centre of Asia" (London, 2011) and "The Best of Times, The Worst of Times. Rebirth and Apocalypse in Contemporary Art," 1st Kiev International Biennale of Contemporary Art, (Kiev, 2012).

As well as working in Hong Kong, he is currently developing for the Council of Europe a post-War follow-up exhibition to Art and Power with the working title: "A Question of Values: Art, Power and Freedom in Europe and Beyond 1940 – 2012".

During 2009-12 he has published essays on: the contemporary Chinese artists Ai Weiwei, Xu Bing, Cai Guo Qiang, Sun Yuan & Peng Yu, Zeng Fanzhi and Song Dong, the Thai artist, Chatchai Puipia, the Japanese artists, Makoto Aida, Kumi Machida, Hiraki Sawa, Tomoko Shioyasu and Miwa Yanagi, the Finnish artist Ola Kolehmainen, the Maori artist Fiona Pardington, the Norwegian artist Mette Tronvoll, the German artist Jarg Geismar, the American artist Serge Spitzer, the Pakistani artist Rashid Rana, the South African Artist, Nandipha Mntambo, the British artist Rachel Kneebone and the British photographer Chris Steele-Perkins.

2011: Bye, Bye Kitty!!! was awarded the prize for the best exhibition in a non-profit gallery or space by the American Association of Art critics and was designated as one of the best exhibitions of the year by both the New York Times and Art Asia Pacific. Between Heaven and Earth was also listed as one of the best exhibitions of the year in Art Asia Pacific.

(ii) Education:

- 1967-70 BA Hons, Modern History, University of Durham, England. Thesis: *Agriculture and Industry in Co. Durham during the 1840s.*
- 1972-73 MA History of Art, Courtauld Institute of Art, University of London, England. Thesis: *Brittany and the concept of primitivism in nineteenth century French art.*

(iii) Languages:

- English: native
French: fluent
Russian: reasonable
German: reading, some spoken
Spanish: reading, some spoken
Swedish: reading, some spoken
Japanese: basic reading and intermediate spoken.
Turkish: basic

(iv) Awards:

- 1982 Museum of Modern Art Oxford winner of **The Sotheby's Prize for Excellence in the Visual Arts**. Finalist and Runner-up in the **Museum of the Year Award**.
- 1988 Winner of **National Art Collections Fund Award** for the successful development of the Museum and for work on *Current Affairs*: an exhibition of British painting and sculpture of the 1980s that travelled throughout Eastern Europe.
- 1990 Finalist (sole Visual Arts nomination) for **Arts Council/Prudential Award**.
Citation: "For opening our eyes to all that has happened and is happening in the visual arts in Russia, Eastern Europe, Japan and the Third World. Through his vision and integrity he [David Elliott] has made MOMA an institution of international standing."
- 1998 Honorary degree of **Doctor of Arts**, Oxford Brookes University.
"David Elliott Fund" set up to finance MOMA2 projects for Museum of Modern Art Oxford at instigation of Horace W. Goldsmith Trust, New York and further financed by subscription.
- 2001 Officer of the **Order of Mayo** awarded by the Argentine President and Government.
- 2011 American Association of art critics' award for best exhibition in a non-profit gallery or space for *Bye, Bye Kitty!!! Between Heaven and Hell in Contemporary Japanese Art*.

(v) Employment and honorary posts:

- 1966 Assistant Stage Manager, Phoenix Theatre, Leicester.
- 1969 Archaeological excavation at Neolithic Burial Chamber at Knowth (Boyne Valley), Eire, led by Professor George Eogan, (University College, Dublin).
- 1969-70 Organiser of *Germany in Ferment*: a series of exhibitions, films, talks and performances held in different venues within Durham City and University which considered the relationship between art and society in Germany during the years 1900 to 1933. The main exhibition of painting and sculpture subsequently travelled to the City Art Galleries in Sheffield and Leicester.
- 1971-72 Art Assistant, Art Department, City of Leicester Museums Service.
- 1973-76 Regional Art Officer, Arts Council of Great Britain, London.
- 1976-96 Director, Museum of Modern Art, Oxford.
- 1977-80 Member of Visual Arts Panel, Southern Arts.
- 1979-96 Member of Visual Arts Advisory Committee, The British Council.
- 1981-87 Member of Grants to Artists Sub-Committee, The British Council.
- 1982-96 Member of Purchasing Sub-Committee, The British Council.

- 1983-96 On Council of Great Britain – USSR [later Great Britain - Russia] Association.
- 1984-85 Purchaser for the Arts Council of Great Britain collection.
- 1984-86 Associate Tutor in Visual Arts, Department of External Studies, Oxford University.
- 1985 Member of British Delegation to the CSCE Conference, Budapest – a cultural and diplomatic forum to review the tenth anniversary of the *Helsinki Agreement*; the only British representative speaking on the question of Visual Arts, Museums and Cultural Exchange. (Leader of the British Delegation: The Rt Hon Lord St John of Fawley).
- Course Tutor for Oxford – Berkley University Summer School.
Subject: *Art in Britain 1780-1980*. (until 1987).
- 1986 Member of the International Jury, Delhi Triennale, India.
- 1988 Member of the International Jury, Wroclaw Drawing Triennale, Poland.
Member of the International Jury, The Turner Prize, London.
- Member of Advisory Board of Central School of Speech and Drama, London.
- 1989-2004 Member of Executive Board CIMAM (Comité International des Musées d'Art Moderne), part of ICOM.
- 1990-96 Board member of the Oxford Arts Educational Trust.
Member of Advisory Board for Art in Milton Keynes.
Postgraduate supervision and assessment in the History of Art at the Universities of Oxford and Sussex.
- 1991 Consultant, selector and writer for exhibition *Twilight of the Tsars: Russian Art at the turn of the century*, the Hayward Gallery, London.
Member of British Delegation to CSCE Conference, Cracow (leader of the British Delegation: Sir Richard Luce).
Judge for the Alternative Miss World, London.
- 1991-95 Member of the Art Panel, Arts Council of Great Britain.
- Visitor [Advisory Board] of Ashmolean Museum, University of Oxford.
- 1995 Consultant, co-curator, writer and selector for Council of Europe exhibition *Art and Power: Europe under the Dictators 1930-1945*, The Hayward Gallery, London 1995. Co-editor of book of same title.
- 1994 Speaker at Cultural Forum of Non-Aligned Countries, Jakarta; subject: *When Edges become Centres or How to Keep Cool in a Hot Climate*.
Lecture tour of Japan organised by CAAC, Kitakyushu.
Member of Jury for Jerwood Painting Prize, London.
Member of International Jury for the Ist Benesse Art Prize, Venice Biennale.
- 1995-96 Member of Executive Council of the Central School of Speech and Drama, London.
Member of Advisory Panel for the Visual Arts, Southern Arts Board.
- 1995-2001 Member of International Committee, Centre for Contemporary Art, Kitakyushu, Japan.
- 1996-2001 Director of Moderna Museet, Stockholm.
Advisory Board of IASPIS, Stockholm.

- Conceiver and co-curator of exhibition *Wounds: between democracy and redemption in contemporary art*, opening exhibition of the new Moderna Museet, Stockholm.
Member of Advisory Committee, Hasselblad Photography Award, Göteborg.
- 1997-2006 Member of International Working Group on Large Exhibitions [Bizot Group].
- 1998- Member of Advisory Board of the Tokyo Opera City Art Gallery, Japan [ended 2001].
Elected President of CIMAM [International Committee of ICOM for Museums of Modern and Contemporary Art]/Member of Advisory Board of ICOM until 2004.
- 1999 Member of Jury for Sculpture Competition, "Parque de la Memoria," Buenos Aires, Argentina. A project to commemorate those who "disappeared" under the military junta.
Conceiver and co-curator of *After the Wall: Art and Culture in Post-Communist Europe*, Moderna Museet, Stockholm.
Keynote Speaker at Conference *Russia and Europe The Common Future* organised by The Swedish Ministry for Foreign Affairs and The Swedish Institute of International Affairs, Stockholm.
Visiting tutor at HISK, [Hoger Institut Schone Kunsten] Antwerp [until 2001].
President, CIMAM Conference "Art In Divided Communities", Jerusalem.
- 2000 President of International Jury, Biennale des Arts africains et contemporains, Dakar, Senegal. Also curator of exhibitions of Swedish, Danish and British Artists there.
Curator of *Organising Freedom. Nordic Art of the '90s*, Moderna Museet, Stockholm
President, CIMAM Conference "Does anyone need Museums of Modern Art anymore?" Budapest.
- 2001 Curator of *Framvaer/Absences* an exhibition for Riksstillingar, the Norwegian Art Exhibition Agency.
Curator of *Fernado Botero* exhibition Stockholm and Copenhagen.
Editorial Board of SITE, (Stockholm).
President CIMAM Conference, Barcelona.
- 2001-2006 Founding Director of Mori Art Museum, Tokyo.
- 2002 Curator of exhibition *Young Video Artists Initiative*, Tokyo, Berlin and Frankfurt.
President CIMAM Conference, Berlin.
- 2003 Conceiver and co-curator *Happiness: a survival guide for art and life* inaugural exhibition of the Mori Art Museum, Tokyo.
Member of Academic Advisory Board, Asia Art Archive, Hong Kong
President, CIMAM Conference "Contemporary Art and Digital and Genetic Technology", San Francisco.
- 2004 Member of Jury, Hiroshima Art Prize [Shirin Neshat was the winner].
Conceiver and co-curator of *Africa Remix. Contemporary Art from Africa and beyond*, Duesseldorf, London, Paris Tokyo.
Outgoing President of CIMAM Conference, "The Changing Landscape of Contemporary Art in Asia", Seoul .
Member of Jury Hermes Korea Missulsang [Young Artists' Prize].
- 2004- International Advisory Board of DOX [International Centre for Contemporary Art, design and Architecture], Prague.
Advisor to Thai Government for new Museum of Contemporary Art.
Visiting lecturer at GEDAI [The National University of Fine Arts and Music], Tokyo.
Academic Advisor to the Asia Art Archive, Hong Kong.

Independent Assessor for Hong Kong Government of West Kowloon Development Project.

- 2005 Advisory Board of Istanbul Modern [Museum of Contemporary Art]. Co-curator of *Follow Me! Chinese Art at the Threshold of the new Millennium*, Tokyo, Mori Art Museum. Co-curator of Hiroshi Sugimoto: End of Time Retrospective, Tokyo, Washington DC, Fort Worth and San Francisco. Chief curator *Tokyo-Berlin/Berlin-Tokyo* exhibition, Tokyo, Mori Art Museum & Berlin, Neue Nationalgalerie. Visiting lecturer at GEDAI [The National University of Fine Arts and Music], Tokyo. President of Jury for the Tsunami Memorial Architectural Competition organised by Thai Government for Kao Lak, Southern Thailand.
- 2006 Curator of *Hatsu-yume [First Dream]: the video art of Bill Viola*, Tokyo, Mori Art Museum. Visiting lecturer at GEDAI [The National University of Fine Arts and Music], Tokyo.
- 2007 First Director of Istanbul Museum of Modern Art [Istanbul Modern]. President of Jury for the 7th Benesse Prize, Venice Biennale. Winner: Adel Abdessemed.
- 2008 Rudolf Arnheim Guest Professor of History of Art, Humboldt University, Berlin. Professor in Curatorship, The Chinese University of Hong Kong. Board Member of the Triangle Arts Trust, London. Consultant to the Ministry of Culture of Thailand on Art Museums. Artistic Director, Biennale of Sydney 2010.
- 2009 Artistic Director, Biennale of Sydney, 2010. Hon. Chairman of Triangle Arts Trust, London. Toyota Lecture Series on Asian and Contemporary Art at British Museum, London and Blackfriars Hall, Norwich.
- 2010 Artistic Director, Biennale of Sydney. Hon. Chairman of the Triangle Arts Trust, London. Arts Adviser for the Hong Kong Jockey Club development of the CPS Arts Hub. Hong Kong.
- 2011 Arts Adviser for the Hong Kong Jockey Club development of the CPS Arts Hub, Hong Kong. Curator of "Bye Bye Kitty!!! Between Heaven and Hell in Contemporary Japanese Art," Japan Society, New York. Guest Professor in Curatorship, Hong Kong, Chinese University. Hon. Chairman of Triangle Arts Trust, London. Curator of "Between Heaven and Earth. Contemporary Art from the Centre of Asia" at Calvert22, London.

vi) Selected Publications

a) For The Museum of Modern Art Oxford 1976-96

Jo Baer, 1977;

The Inner Eye: a history of art therapy, 1977;

El Lisitsky, 1977

Frank Stella, Aluminium Constructions, 1978

The Falling Leaf: Aerial Dropped Propaganda 1914-1968, 1978;

Susan Hiller: Fragments, 1979;

"Myths" in *Jackson Pollock: Drawing into Painting*, Oxford, [English edition of MOMA, New York catalogue], 1979;

Giulio Paolini's early work – language and dialectic, Oxford/Amsterdam, 1980;

V.V. Mayakovsky: Twenty Years of Work, 1982;

Gods of the Byways: Wayside Shrines in Rajasthan, Madhya Pradesh and Gujarat, 1982;
India: Myth and Reality – aspects of Indian art 1950 - 1982, 1982;
Another India: Contemporary Photography in India, 1983
Bill Woodrow, 1983;
Stephen McKenna, 1983;
Tradition and Renewal; Contemporary art in the GDR, 1984;
Jörg Immendorff: The Last Café, 1984;
Tierra y Libertad: Photographs of Mexico from the Casasola Collection 1900-1935, Oxford and New York, 1985;
Reconstructions: avant-garde art in Japan 1945-1965, Oxford and Tokyo, 1985;
The art and influence of Rabindranath Tagore, 1986;
Chinese Picture Stories, 1987
Current Affairs: British Painting and Sculpture in the 1980s, Oxford. Budapest, Prague, Warsaw (with British Council), 1987;
K.G. Subramanyan: An Indian in Oxford, 1988;
Kusama Yayoi, 1988;
Art at the Edge – Contemporary Art from Poland, 1988;
Makonde: Wooden sculpture from East Africa, 1989;
 "Northlands – the Glacial Archetype" in *Northlands: New Art from Scandinavia*, 1990;
 "Babel in South Africa" in *Art from South Africa*, 1990 [Distributed by Thames & Hudson];
 "Art and Spit" in *Jac Leirner*, 1991;
 "Art in the Stalin period" in *Engineers of the Human Soul: Soviet Socialist Realist Painting 1930s-1960s*, 1992;
 "Sol LeWitt and Christopher Columbus" in *Sol LeWitt Structures 1962-1993*, 1993;
The Hemp structures of Mrinalini Mukherjee, 1993;
China Avant-garde, Oxford & Berlin, 1993 ;
Silent Energy: New Art from China, 1993;
Heri Dono: Blooming in Arms, 1996;
About Vision, New British Painting in the 1990s, 1996.

b) Books and articles written and edited by David Elliott

Germany in Ferment: art and society in Germany 1900-1933, Durham, Sheffield, Leicester 1970.

Walter Gropius in England, The Building Centre, London, 1973. Revised edition published in Charlotte Benton (ed), *A Different World. Emigré Architects in Britain 1928-1958*, London, RIBA, 1995, pp.107-123.

Alexander Rodchenko, Oxford/New York, 1979.

José Clemente Orozco, Oxford/New York, 1980.

"Heinrich Vogeler: From the Paradise Garden" in *Art Monthly*, 71, London, November 1983.

New Worlds, Art and Society in Russia 1900-1937, Thames & Hudson, London, 1986. [English and Japanese editions].

"Taking a line for a Dance" in *Eisenstein at 90* (ed David Elliott with Ian Christie), Oxford, London, 1988.

One Hundred Years of Russian Art (ed David Elliott and Valery Dudakov), Oxford/London, 1989.

Gillian Ayres, London, Fisher Fine Arts, 1990.

"From the Easel to the Machine. The Life and Work of Alexander Rodchenko," in *Rodtsenko*, Helsingin kaupungin taidemuseo, Helsinki, 1990. [Published in Finnish, Swedish and English; revised Swedish version republished in *Expressen*, Stockholm, Moderna Museet Supplement, March 1999].

- "Absent Guests, Art in the German Democratic Republic", in *The Divided Heritage: Themes and Problems in German Modernism* [ed I Rogoff], Cambridge, Cambridge University Press, 1991.
- "Waiting for Muzot", in *Kunst & Museumsjournaal*, Vol. 2, No. 5, Amsterdam, 1991. [English and Dutch editions].
- "An Account Rendered" in (ed David Elliott and Alexander Lavrentiev) *Alexander Rodchenko Works on Paper 1914-1920*, London, 1991. [Text reprinted in Swedish in *Material*, Stockholm, March 1999].
- "Ruined Palaces" in *Twilight of the Tsars*, London, Hayward Gallery, 1991. [About Russian art at the turn of the century].
- "The photograph in Russia: Icon of a new age" in *Photography in Russia 1840-1940*, [ed D. Elliott], Thames & Hudson, London, Ars Nikolai, Berlin, 1992. [English and German editions].
- "Expressionism: A Health Warning" in *Expressionism Reassessed*, [ed Behr, Fanning & Jarman], Manchester University Press, 1993.
- "A storm from Paradise" in *Jörg Immendorff*, Boymansmuseum, Rotterdam/Gemeente Museum, The Hague, 1992.
- "Framing the Frontiers: The Museum as Mediator" in *Kunst & Museumsjournaal*, 4, No. 2, Amsterdam, 1992. [English and Dutch editions].
- "Framing the Frontiers: definitions of modern art and modernist art" in H. Leyten & B. Damen, *Art, Anthropology and the Modes of Re-presentation. Museums and Contemporary Non-Western Art*, Amsterdam, Royal Tropical Institute, 1992, pp.31-36.
- "Interview with Bente Stokke" in catalogue for Venice Biennale, Nordic Pavilion, 1993.
- "After Omega" in *Akademie 1993*, Akademie der Künste, Berlin, 1993. [German edition]. Reprinted in English in *The Ideal Place*, Art and Design Profile, No. 42, Academy Editions, London, 1995, pp. 27-29.
- "Antonio Berni Art and Politics in the Avant-garde" in *Art in Argentina 1920-1994* (ed. D. Elliott), Oxford, 1994. [English, German and Spanish editions].
- "The Smile on the Face of the Tiger", in *Ana Maria Pacheco. In Illo Tempore*, Sevenoaks, 1994, pp.4-5.
- "Duchamp's End-game: The Fertile Impossibilities of 'Modern Art'" in *Heart of Darkness*, Otterlo, Kröller Müller Museum, 1995. [English and Dutch editions].
- "Balkan Baroque" in *Marina Abramovic': objects, performance, video, sound*, Oxford/Munich, 1995. [English and German editions].
- "The Battle for Art" in *Art and Power: Europe under the Dictators 1930-1945*, London[Thames and Hudson]/Stuttgart/Barcelona 1995. [English, German and Spanish editions].
- "The Battle for Art in the 1930s," *History Today*, London, Vol.45 (11), 1995, pp. 14-21.
- "Doubles" in *Marina Abramovic' Double Edge*, Kunstmuseum des Kantons Thurgau, Kartaue Ittingen, 1996, pp. 125-140. [German and English text].
- "Home should be where the art is....", *New Statesman*, London, 4 Oct. 1996, pp. 36-37. Reprinted as "At Issue: A Total Mess" in *Modern Painters*, Winter, 1996, p.81.
- "Strong Women," in *Degenderism*, Tokyo, Setagaya Art Museum, 1997. [Japanese and English text].
- "Let's Talk about Art", Kitakyushu, CCA/Korinsha Press, 1997, passim. [Japanese and English text].

"Dangerous Spaces" in *In Visible Light*, Oxford, Museum of Modern Art, 1997, pp.82-85. [Reprinted in Swedish version of catalogue *I skuggan av ljuset* for Moderna Museet, Stockholm,1998].

"The state-of-the-art museum," in *Scanorama*, vol.28, no.2, 1998, p.6.

"Sponge, Mirror, Knife," in *Moderna Museet Highlights Catalogue*, Stockholm, 1998. [Swedish and English editions].

"No Pain No Gain" in *Wounds: between democracy and redemption in contemporary art*, (ed D. Elliott and P.L. Tazzi), 2 vols, Stockholm, Moderna Museet, 1998, pp.11-15. [Swedish and English editions].

"Art, Power and Curatorial Practice" in *Stopping the Process? Contemporary Views on Art and Exhibitions*, Helsinki, The Nordic Institute for Contemporary Art, 1998, pp. 205-214.

"Who is Eating Whom?" in *Representações Nacionais*, catalogue for XXIV Bienal de São Paulo, 1998, pp. 38-49 [in Portuguese and English]. Reprinted in B. BÆRØ (ed) , *Deterritorializations: art and aesthetics in the '90s* , Oslo , Spartacus Forlag, 1999, pp. 117-125.

"Asia: Black Hole or Enduring Stereotype?", Tokyo, The Japan Foundation Asia Center, 1999 [in English and Japanese]. Republished in Japanese in *Intriguing Asia*, Tokyo, Bensey Publishing Inc., 2000, pp. 47-56.

"Looking Things in the Face" in *After the Wall. Art and culture in post-Communist Europe*, (ed B. Pejic & D. Elliott), 2 vols, Stockholm, Moderna Museet, 1999, pp. 29-34.

Organising Freedom: Nordic Art of the '90s (ed D. Elliott), Stockholm, Moderna Museet, 2000 [in English and Swedish]. "Three songs: one verse", *ibid*, pp. 14-16.

"Dakar: Real Action" in catalogue of *DAK'ART 2000 La Biennale de l'Art africain contemporain*, Dakar, Senegal, 2000 [in English and French].

Heri Dono, Tokyo, Japan Foundation, 2000

"Rigs of the Time" in *Endgame* (ex cat), Milan, 2001 [in Italian and English].

"Art and Resolution": DE interviewed by Mika Hannula in *Nu: the Nordic Art Review*, Vol III No 2/01, pp 22-26.

"Making Sense of Things" in *Words of Wisdom a curator's Vade mecum*, New York, ICI [Independent Curators International], 2001, pp 53-55.

"Absences" in *Framvaer*, (ex cat) ,Oslo, Riksstillingen, 2001 [in English and Norwegian].

"The Enigma of Fernando Botero" in *Botero* (ex cat), Stockholm, Moderna Museet, 2001 [in English and Swedish].

"Art and Trousers" in *Asia in transition: representation and identity*, Tokyo, Japan Foundation Asia Center, 2002/3, pp 344-354 [English]; pp142-152 [Japanese].

Goodbye Kitty! [Japanese art in the new millennium], Tokyo, *Vogue*, April 2003 [supplementary booklet].

"Looking out of the cupboard and finding our place", in *Ilya and Emilia Kabakov: Where is our Place?* [ex cat] Venice, Querini Stampaglia; Rome National Museum of Contemporary Art; Tokyo, Mori Art Museum, 2003.

"A Creator of Worlds" in *Miguel Harte* [ex cat], Museo Nacional de Bellas Artes, Buenos Aires. 2003.

"Why Happiness? A Survival Guide" in *Happiness: a survival guide for art and life* (ex. cat.), Tokyo, Mori Art Museum/ Tankosha, 2003, pp. 9 – 23. [Japanese and English editions]

"Kusama: The modern Alice in Wonderland" in *Kusama Yayoi Kusamatrix* (ex. cat.), Tokyo, Mori Art Museum / Kadokawa Shoten, 2004, pp. 87-89 / 90-92 [In Japanese and English].

"Kabakov, Closets and the End of the Russian Avant-garde", *Ilya and Emilia Kabakov. Where is our Place?* (ex. cat.), Tokyo, Mori Art Museum/ Tankosha, 2004. [In Japanese and English].

"Africa, exhibitions and fears of the dark....", *Africa Remix* (ex. cat), Düsseldorf (Kunst-palast), London (Hayward Gallery), Paris (Centre Pompidou), Tokyo (Mori Art Museum), Stockholm (Moderna Museet), 2004-2006. [German, English, French, Swedish and Japanese editions].

"What is 'modern'?", *Modern Means. Continuity and change in art 1880 to the present* (ex. cat.), New York, Museum of Modern Art, Tokyo, Mori Art Museum 2004 [Japanese and English editions].

"Art and the City" in *Art, Design and the City. Roppongi Hills Public Art Project*, Vol 1, Mori Art Museum, Tokyo/ Rikuyosha, 2004, pp. 8-13 [In Japanese and English].

"Saki Satom: the private and the public" in *Saki Satom* (ex. cat.), London, Gasworks Gallery, 2005.

"Dark Age or Global Village? The True Story of Chinese Art from the 3rd to the 7th Centuries" in *China: Crossroads of Culture*, (ex. cat.), Tokyo, Mori Art Museum et al., 2005.

"Hiroshi Sugimoto: The Rags of Time" in Brougher, K. and Elliott, D. (ed), *Hiroshi Sugimoto*, Cantz, 2005. [English and Japanese editions].

"Tokyo-Berlin/Berlin-Tokyo; A Continuing Dialog of Modern Cities", in Elliott, D (co-ed) *Tokyo – Berlin/Berlin - Tokyo* (ex. cat.), Tokyo, Mori Art Museum/Berlin Neue Nationalgalerie, 2005/2006. [In Japanese, German and English]

"Toko Shinoda," Tokyo, Tollman Gallery, 2005.

"Fernando Botero: a painter of lost and angry pictures" in *Fernando Botero* (ex. cat.) travelling exhibition in USA, 2006.

"Interview with Ryugyong Hotel, Pyongyang," Milan, *Domus* 893, 2006, p. 33. Also in *The Beauty of Distance. Songs of Survival in a Precarious Age*, Sydney, Biennale of Sydney, 2010, pp. 82-83.

"From Forest to Prism: the paintings and installations of Satoshi Ohno" (ex.cat.), Tokyo, Wondersite, 2007. [In English and Japanese].

"A Firm Foundation for Developing Culture" in T. Smith (ed.) , *Contemporary Art + Philanthropy*, Sydney, University of New South Wales Press, 2007 , pp. 36-45.

"Glimpsing the Past, Dreaming the Future, Remembering the Present" in *Time Present, Time Past: twenty years of the Istanbul Biennial*, Istanbul, Istanbul Modern, 2007, pp. 15-28. [In English and Turkish].

"From Ottoman Empire to Turkish Republic" in *Modern Experiences*, Istanbul, Istanbul Modern, 2007, pp. 14-25, 67-171. [In English and Turkish].

"The Zombie, The Alien, the Hybrid and the Mask: Late Showa Anxieties In Heisei Art," Tokyo and Beijing, Mizuma Gallery, 2008. [In English, Japanese and Mandarin].

"Art and the Politics of Survival", *FRAME*, Helsinki, Spring, 2008.

"Reflections on an Asian Smile", Bangkok, Art and Culture Center, 2008. Inaugural exhibition catalogue. [In Thai and English.]

"Natalia Goncharova; A Sailing boat on the Ocean," London, Bonhams, 2008.

"Yinka Shonibare MBE," *Art in Australia*, Sydney, Autumn, 2008.

"Miwa Yanagai: The Four Ages of Woman. Portraits of Innocence, Desire, Oblivion and Enlightenment", Tokyo Metropolitan Museum of Photography, [Tankosha Press], 2009. [In English and Japanese].

"Ola Kolehmainen, The Building Blocks of Art: Some Reflections on a Reluctant Romantic," Kiasma Helsinki, / Hatje Cantz, 2009.

"Thinking About the Quick and the Dead" in *The Quick and The Dead* (exh. cat), Sydney, Ivan Dougherty Gallery, 2009.

"Zeng Fanzhi" in *Zeng Fanzhi* (exh. cat.), Barcelona, Fundacion Francisco Godia, 2009.

"Just a Bloke at a Rock 'n' Roll Party", in Chris Steele-Perkins, *England, My England*, Newcastle upon Tyne, Northumbria Press, 2009.

"Jarg Geismar: Talk with the Hands, Think with the Eyes, Just Keep Walking," Berlin, Japanese Cultural Institute, Dahlem, 2009.

"The Beauty of Distance. Songs of Survival in a Precarious Age," (ed.) catalogue of the 17th Biennale of Sydney, Sydney, 2010.

"Nick Waterlow, the Biennale of Sydney and Me," in *Art and Australia*, 2010 (2).

"Between Heaven and Earth. Space and Time in the Art of Cai Guo Qiang" in *Cai Guo Qiang Fallen Blossoms*, Philadelphia, Philadelphia Art Museum and The Fabric Workshop, 2010, pp. 30 – 49.

"From 'Modern' to 'Contemporary'," in *Modern Times: responding to chaos* (an exhibition of drawing and film), Cambridge, University of Cambridge, Kettle's Yard, 2010, pp. 59-63.

"Simon Birch's 'Magic Theatre'" in *Hope and Glory*, Hong Kong, Birch Foundation, 2010.

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